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The Way of the Clay

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Other Works on Clay Modeling

CLAY MODELING IN THE SCHOOL ROOM

By Ellen Stevens Hildreth. Boards. Price $0.25. A manual of instruction in Clay Modeling for the kindergarten and school, based on the curved solids. An exhaustive and complete work.

WHAT AND HOW

By H. O. Palen and Anna W. Henderson. Cloth. Price $2.00. Chapter III of this book offers a short text on Clay Modeling, with plates of excellent models.

PARADISE OF CHILDHOOD

By Edward Wiebe. Cloth. Price $2.00. "The Twentieth Gift" in this book treats extensively of Clay Modeling, with illustrations.

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THE WAY OF THE CLAY

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A BRIEF OUTLINE COURSE
IN CLAY MODELING
WITH ILLUSTRATED DESIGNS

1913

Milton Bradley Company
SPRINGFIELD, MASSACHUSETTS
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THE VALUE OF IT

"Representing, imitating, creating or transforming in general, is the child's greatest enjoyment. Bread-crumbs are modeled by him into balls, or objects of more complicated form, and even when biting bits from his cookie, it is the child's desire to produce form. If a piece of wax, putty or other pliable matter falls into his hands, it is kneaded until it assumes a form of, which they may assert that it represents a baby,—the dog Roamer, or what not! Wet sand, they press into their little cooking utensils, when playing 'housekeeping,' and pass off the forms as puddings, tarts, etc.; in one word, most children are born sculptors."—*Paradise of Childhood.*

Modeling with clay has long been one of the most delightful occupations in the kindergarten and primary curriculum. Aside from the pleasure which the child derives from such work, the educational value of clay modeling is generally recognized in its excellent finger training, its stimulus to accurate observation and its unconscious development of the artistic sense. It assists the child to comprehend true ideas of form and enables him to express those ideas in material things. These are features which every teacher appreciates, and which are more apparent in clay modeling than in any other occupation or form of hand work. Modeling, furthermore, awakens ingenuity in the teacher and allows of an almost unlimited range of originality.

It is not the purpose of this work to outline a complete or specific course in modeling, but rather to suggest a few fundamental ideas and illustrate basic models which the teacher may vary or enlarge upon according to conditions and the material at hand; and to express these suggestions by illustrations and explanatory notes rather than by a lengthy text. The method of modeling is so obvious that an attempt to describe it in detail usually results in confusing the novice and offering nothing new to the experienced modeler.

First, assist the class to reproduce as nearly as possible the models illustrated, and then supplement them with other designs which are based on the same forms. By devoting two periods to each of the six successive lessons, and then working out original designs on the same plan, the course here suggested may be made to extend over a term's work in clay modeling.

THE MATERIAL

In years past the only material used for modeling in schools has been a clay in powdered or brick form, which is mixed with water and set aside until it becomes of the desired consistency to mold readily. While this clay, when properly mixed and cared for, will produce excellent results, and really makes but little trouble, the opinion prevailing among a large number of teachers that it is mussy and troublesome has prejudiced many against its use, and consequently there are many schools where "working in clay" is unknown. To overcome all such objections to this valuable art is the mission of Bradley's Composite Clay.

This material is ready for use when taken from the original box. It requires no mixing with water, makes no muss, and creates no dust. It comes in a soft, plastic condition and remains so. It never hardens, but is of the right consistency to retain its shape without shrinking or drooping, when worked into the desired model. All that can be done with brick or powdered clay—and more—may be accomplished with the Composite Clay. This is because of its greater cohesiveness, which allows of curving and twisting to an extent not possible with ordinary clay. Another feature which will appeal to most teachers is that when the lesson is over the Composite Clay may be quickly rolled together and put back in the original boxes, if desired, or wrapped in a piece of oiled paper and put away until next time.

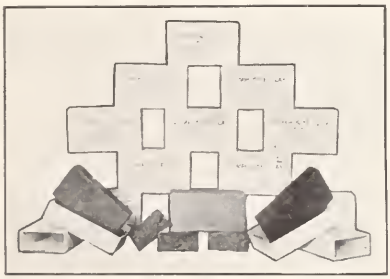
The Composite Clay may be procured in different colors—Green Gray, Terra Cotta and Brown—which gives a variety to the work and suggests pleasing and artistic combinations.

The illustrations in this book are from photographs of Composite Clay Models, though, of course, the forms could also be produced with the ordinary clay.

THE TOOLS

The best modeling tools are the fingers. The only other tools necessary for ordinary work are the wooden knives, here illustrated.

A piece of brass wire hammered flat and fastened to a wooden holder makes an excellent implement for fine work.



A SUGGESTIVE COURSE

GENERAL DIRECTIONS

First give each child a small lump of the clay and allow him to roll and press it into different shapes at will, so as to become familiar with the plasticity of the material.

LESSON I

Normal Type: The Sphere.
Basic Forms: Snow man. Sugar Bowl. Beads.
Additional forms based on the Sphere. (These may be suggested by the children or worked out by the teacher.)

LESSON II

Normal Type: The Hemisphere.
Basic Forms: Bowl. Cap. Bell.
Additional forms based on the Hemisphere.

LESSON III

Normal Type: Ovoid.
Basic Forms: Pear. Mouse. Vegetable Dish.
Additional forms based on the Ovoid.

LESSON IV

Normal Type: The Cone.
Basic Forms: Carrot. Sea-shell. Indian Wigwam.
Additional forms based on the Cone.

LESSON V

Normal Type: The Cylinder.
Basic Forms: Mallet. Fire Cracker. Wind-mill.
Additional forms based on the Cylinder.

LESSON VI

Normal Type: The Cube.
Basic Forms: Ink-well. Basket. House.
Additional forms based on the Cube.

LESSON MODELS

Six Basic Forms
with Typical Objects

Plate I

THE SPHERE

Snowman Sugar Bowl Beads

NOTE: "In joining two surfaces, as the handle to the cup, prick lightly the parts to be joined with the clay knife, making rough surfaces, which join more readily."

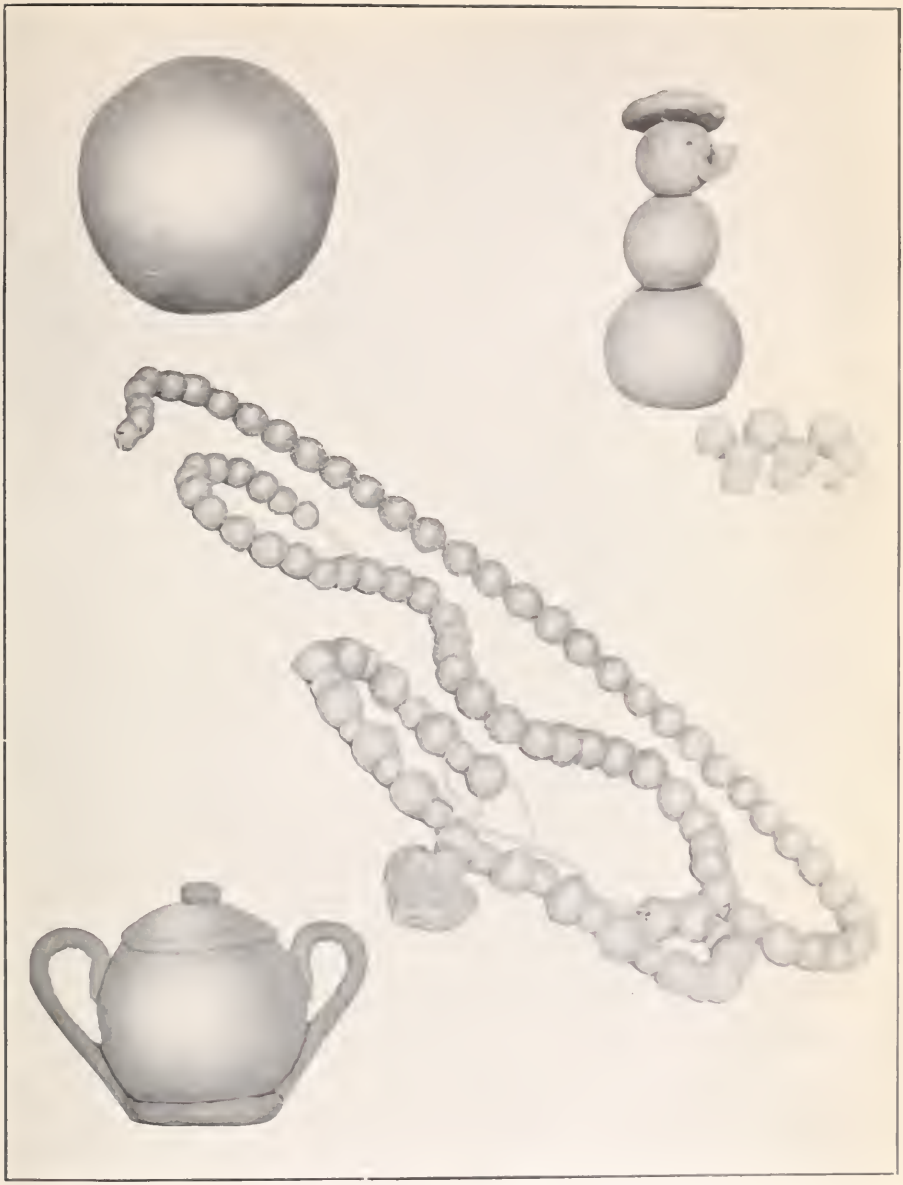


Plate I

Plate II

THE HEMISPHERE

Bowl Cap Bell

NOTE: Contrast in the cap is secured by roughening the alternating sections.

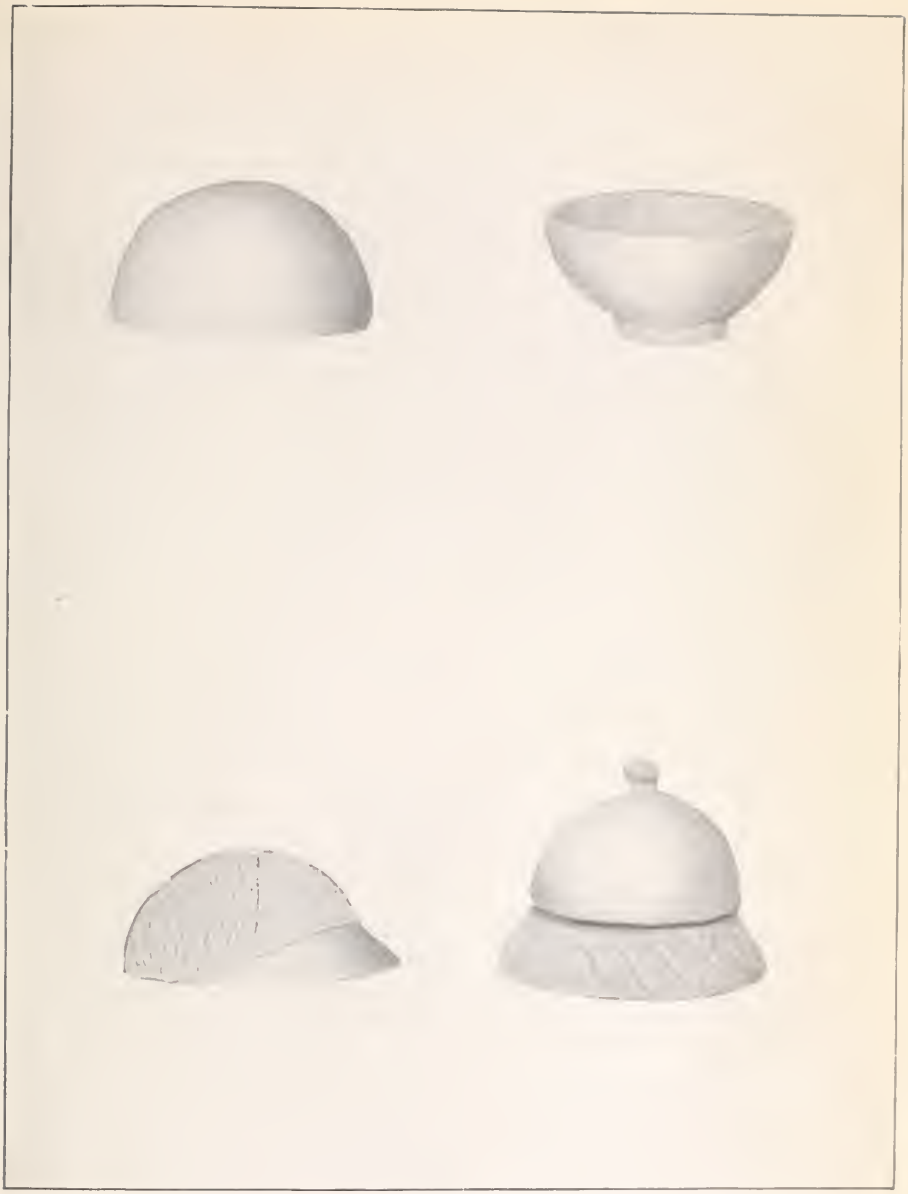


Plate II

Plate III

THE OVOID

Pear Vegetable Dish Mouse

NOTE: In making fruits with stems, a "pinch" of clay is set aside for the stem. Roll this between the thumb and finger, making a slender stem. Then make a hole in the fruit with the clay knife or pencil and insert the stem, taking care to work the model at the base of the stem to make it secure.

Plate III

Plate IV

THE CONE

Carrot Sea-Shell Indian Wigwam

NOTE: Make the wigwam sufficiently thick to stand alone and flatten the apex. Stand the upright pieces on top, and smooth the clay around them. Draw in seams with the clay knife or piece of wire.

Plate IV

Plate V

THE CYLINDER

Firecracker Mallet Windmill

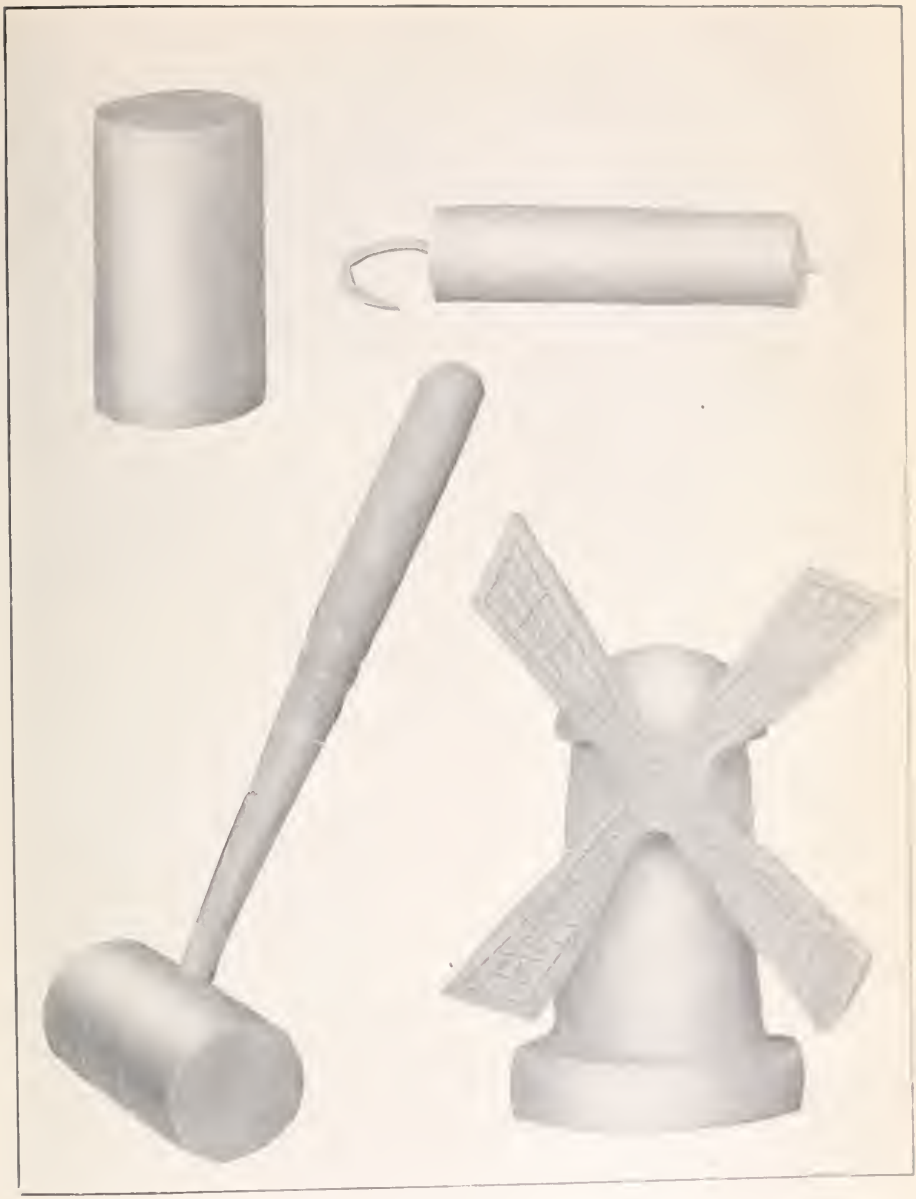


Plate V

Plate VI

THE CUBE

Ink-well Basket House

NOTE: The basket is supported by pieces of very thin reed around which the clay is woven.

Plate VI

Miscellaneous Models

These models are mostly the work of kindergarten training students and represent results which may be attained by the average teacher.

Plate VII

POTTERY IN MANY FORMS

Intentionally crude, but representing results which may be actually accomplished by the children.

Plate VII

Plate VIII

THE HOME OF THE ESKIMO
AND
A BIT OF MASONRY

NOTE: By putting a picture back of the models a realistic effect is obtained. The wall is made of oblong bricks, alternating, light and dark brown.

Plate VIII

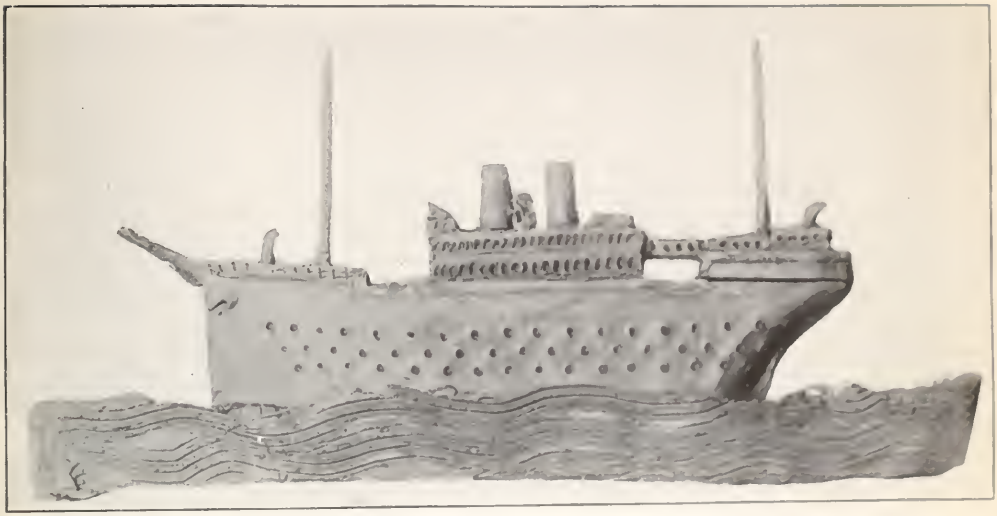
Plate IX

"SOUTHERN PACIFIC, No. 611"

AND

AN OCEAN LINER

Two suggestive bas-relief models for home work.



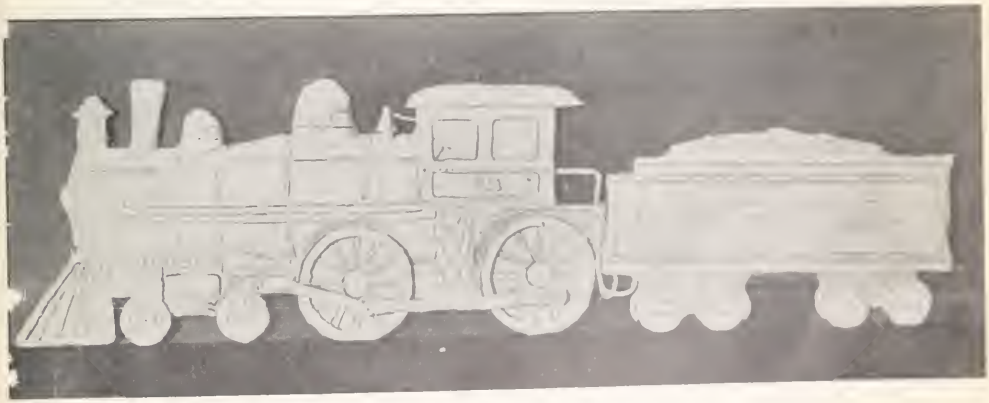


Plate IX

Plate X

"THE OLD OAKEN BUCKET"

NOTE: The uprights supporting the roof of the well are small sticks plastered with clay. Otherwise this model is made entirely of Composite clay, cut to form, marked, and joined by overlapping.

Plate X

Plate XI

"MOUNT TOM"

This bas-relief model will suggest buildings of local interest which the pupils may combine in making with the teacher's aid.

Plate XI

Plate XII

"GRANT'S TOMB"

An impressive flat design modeled by a kindergarten teacher. The Composite Clay is well adapted for work of fine detail as shown in this model.

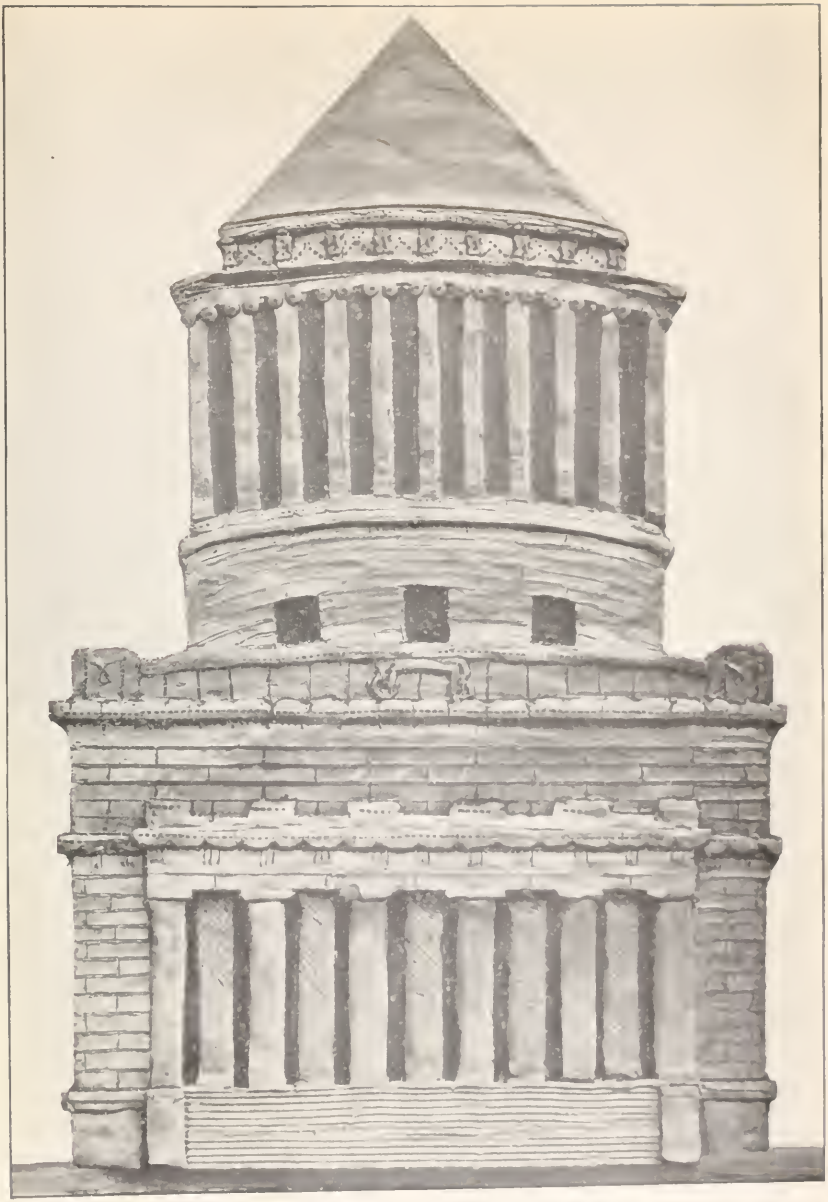


Plate XII

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